

BANQUET NUMBER



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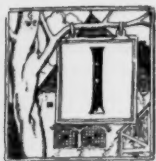
NEW YORK, FRIDAY, MARCH 29, 1895.

WHOLE NO. 786.

EXTRA!

Piano Manufacturers' Association OF New York City and Vicinity DINNER.

Hotel Waldorf, Thursday Evening, March 28, 1895.



It is doubtful if a more successful dinner, or rather banquet, was ever given by any trade than that of the Piano Manufacturers' Association of New York and Vicinity which took place last evening at the Hotel Waldorf. The character of the Association itself, the rank and standing of its guests, and the intellectual level of the addresses and speeches delivered made it an imposing event which will not be forgotten.

For some years past the leading members of the piano and organ trade of the Union have manifested a desire to cultivate closer social relations, and the result of this spirit developed in the shape of periodical dinners given in Chicago, and occasional dinners in New York city, at which the members of the trade found an opportunity to mingle and establish bonds of friendship and business intercourse that must inevitably lead to a higher standard of action in the trade. Boston is now contemplating a similar course.

The Chicago dinners are arranged on a democratic basis, as there are no formal plans, whereas those in New York City, being more extensive and requiring more executive work, assume a more aristocratic and republican character.

The dinner of last night was also characterized by the attendance of a large number of gentlemen who are engaged in the trade in other cities and had been brought here through the instrumentality of the dinner itself. To find

them simultaneously in New York City would be impossible, except for the purpose of attending such a social event. The members of trades kindred to the Piano and Organ Trade were also in attendance in large numbers, and it became manifest to anyone with an observing eye that the influence of the Piano and Organ trade upon outside and at the same time kindred trades represents elements of a vast proportion. In fact the greatness of the Piano and Organ trade cannot be estimated without taking into account its effect and influence upon those trades that are associated with it.

The selection of speakers was made upon a liberal interpretation of all these conditions, with a necessarily satisfactory result. It seems to us that the selection of speakers at a formal banquet such as we necessarily must have in this city is a task which most of those acquainted with the peculiarities of the piano trade would shrink from. But the Dinner Committee on this occasion discharged these duties in a remarkably successful manner, and throughout displayed its functions without friction and with remarkable ability. As is well known, the whole duties of a dinner of this kind devolve upon the Dinner Committee, the gentlemen of which are generally



ROBERT PRODDOW,

President Piano Manufacturers' Association of New York City and Vicinity.

selected from among the best in the trade, and therefore from among the busiest. They sacrifice time, personal comfort and business for the purpose of making a success of their work, and it is therefore proper to place on record the fact that they have earned the thanks of the Association and of all the members of the trade for the manner in which they have discharged their duties on this particular occasion.

THE MUSICAL COURIER has issued this Extra for the purpose of giving a complete and detailed account of the proceedings of the banquet, the

toasts, the speeches and such other news as is connected with it. This Extra is distributed through the city by wagons and carriers, and also through the mail to all parts of the world.

OFFICERS

OF THE

Piano Manufacturers' Association

— OF —

NEW YORK CITY AND VICINITY.

ROBERT PRODDOW, PRESIDENT.

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W. F. DECKER, SECOND VICE-PRESIDENT.

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WILLIAM STEINWAY.	R. C. KAMMERER.
F. KRANICH.	WM. FOSTER.
PETER DUFFY.	J. D. PEASE.
B. F. FISCHER.	F. G. SMITH, JR.

MENU.

<i>Château Clrons</i>	Huitres
<i>Amontillado Passado</i>	Tortue verte, claire
<i>Rudesheimer</i>	Bass aux eperlans, Dauphin
	Salade de concombres
<i>St. Estèphe</i>	Ris de veau, Montebello
<i>Pommery Sec</i>	Selle d'agneau à l'Anglaise
	Tomates farcies
<i>G. H. Mumm, Extra Dry</i>	Pommes fondantes
	Asperges nouvelles, sauce à la crème
	Sorbet Dvorak
	Terrapin Philadelphia
<i>Beaune</i>	Canard ruddy
	Salade de saison
<i>Liqueurs</i>	Croûtes aux pêches
	Glaces fantaisie
<i>Cigars</i>	Fruits
<i>Cigarettes</i>	Café
	Petits fours

Preliminaries.

When coffee was served President Proddow rapped for order and said:

The duty devolving upon me is a very light one to-night. The Dinner Committee unanimously elected Mr. William Steinway to act as toastmaster, and he kindly acceded to the request. He needs no introduction to you, but it affords me great pleasure to present him.

Mr. Steinway was greeted with cheers, and when the applause had subsided he spoke as follows:

Mr. William Steinway's Address.

GENTLEMEN—That was the shortest speech that I ever heard a piano manufacturer make, and if brevity is the soul of wit, he has made a hit, without being a poet. Now, then, gentlemen, I am not going to make a very long speech, because we have splendid speakers here to-night, and although I am going to speak of our art industry, I am not going to the extent that I did five or six years ago by beginning at the beginning, some 200 years back, but in a few bold strokes from one decade to another I will give you in brief the progress of our trade down to modern times.

I will add, however, that which you all know, that to begin a speech is the hardest thing, but our dinner committee has come to my rescue. I am to describe our art industry. Our Dinner Committee has not only given us a magnificent dinner, a splendid room and something as fine to eat and drink as you can find on the face of the earth, but, gentlemen, the committee has anticipated and made it easy for me by the production of this grand piano. [Laughter at the reference to the paper grand piano which topped the souvenir boxes in which the sorbet was served.]

They have contrived to put the treble strings where the bass strings ought to be. [Laughter.] They have contrived to make a concert grand piano with four one-third octaves. There is the beginning, and now I can start.

Now then, gentlemen, as I said before, I will not begin with Silvermann in 1718 and 1732 and so on, but I will stick to piano manufacturing in this country.

I believe that I have told you on a former occasion that some thirty years ago I spent many months in my life in making a search in the United States Patent Office, which

was afterward extended into a search in the English Patent Office and the patent offices of France, Belgium, &c., and I applied these researches to the fact that about the beginning of the century some of our countrymen essayed to make pianos and the result of their work. They started about the end of the last century, and in Philadelphia, too. It was my good fortune in 1885, when I was at the Inventions Exhibition in London, to see the piano manufactured and exhibited in London in 1802 by Hawkins, of Philadelphia, and I assure you that whatever it lacked in tone it made up in ingenuity.

You will all remember that I have stated to you before and it was known to you that after the conclusion of the American-English War of 1812, and after the Battle of Waterloo in 1815, when they had a terrible time of depression in Great Britain, which lasted up to the year 1835, a number of skilled English workingmen started and essayed

existed, and among us to-day are several of the sons of C. Fischer. [Applause.] The old gentleman still lives, hale and hearty, but he is not with us to-night, but in the year 1840 he started his business. At that time, with the exception of Chickering and Butikofer, they were the only ones who made a grand piano. In the spring of 1850, forty-five years ago, the Steinway family arrived here, I being a boy of fourteen years [applause], and worked in the Nunns & Clark factory.

Of course at that time a great many of our old pioneers were alive, and it gave me the greatest pleasure to converse with them and to learn from them the history of the piano. My own boss, William Nunns, who had been a few years separated from Fischer, gave me an interesting history of the entire business from 1816, when he arrived in the United States. The old gentleman died in 1864.

The only two men who were in business fifty or sixty



WILLIAM STEINWAY.

to make pianos here. Of those Du Bois, Bacon and Chambers, with the exception of Chickering, who was an American, started about that time.

The German element came in about the year 1838, when Conrad Meyer started in Philadelphia. In 1825 the American industry received an immense impetus in the invention of the iron frame, something rendered possible by the genius of Samuel Babcock, of Philadelphia, and by the high state of the art of casting iron which at that time prevailed in the United States.

It is not amiss to state here that in the art of casting iron, which dates back 150 years, the Americans excelled, and in and during the War of Independence in 1776 the Americans, with a far smaller number of war vessels, achieved many signal victories by the fact that they could cast thirty-two and forty-eight pounder cannon, while the English did not exceed eighteen pounders. This gave the Americans a great advantage, notwithstanding the disparity in the number of vessels.

Now then, gentlemen, many of you have seen the first piano that Conrad Meyer exhibited at the Franklin Institute in 1832, showing a square piano with a full iron frame. Samuel Babcock gave the iron frame the form of a harp, which made it very strong, and Jonas Chickering, starting in Boston in 1823, brought the iron frame to perfection during the years from 1830 to 1840, and in the latter year for the first time an American applied the iron frame to the grand piano. I therefore say, gentlemen, that too much honor cannot be given to Jonas Chickering, the father of piano making in America. [Applause.]

During the period from 1840 to 1850 a number of firms

years ago—I might say seventy years ago—who are still living and who were in the piano manufacturing business at that time, are Thomas H. Chambers, the surviving partner of Dubois, Bacon & Chambers, and an old gentleman, John Luther. Both are ninety years of age and hale and hearty. They are undoubtedly the oldest piano manufacturers in the world.

Now then, gentlemen, there were in piano making in those days many vicissitudes; at that time there was little money in the country. The piano manufacturers were few in number and but two or three made as many as ten or twelve pianos a week, and they were the nabobs of the trade. How that has changed! At that time, gentlemen, the contemptible truck system was in vogue.

Instead of paying the men in cash as we do now and as we have done for many years, every one of us, the men who were earning from \$8 to \$12, \$12 being the greatest wages paid per week, they were given \$2 or \$3 in cash and for part of the balance they were given orders on grocers, butchers, tailors, &c.

You can imagine the result. In addition to that, each manufacturer constituted himself, against the will of his workingmen, their savings bank, retaining part of their wages without paying interest thereon. I was one of the unwilling ones, and when my old boss, William Nunns, failed, although I was only 17 years of age, I lost between \$300 and \$400 in wages. However, I bear him no grudge. The way it was, gentlemen, was this: The piano manufacturer would give his note at six or eight months to the tailors and butchers. That was the way business was done in those good old times.

In 1857 that came to an end, and since that time a cash basis both for workmen and employers has been the prevailing custom. The cash basis between the manufacturer and the dealer has not as yet been reached [laughter and applause], although, gentlemen, it was not many weeks ago that a member of the piano trade testified that no piano manufacturer ought to sell for anything but cash, and ought not to renew a dealer's note. [Laughter.]

Now then, gentlemen, I told you that up to that time, about 1860, 98 per cent. of the pianos made in the United States were square. I will also say to the younger members that just about the years 1850 and 1851 mahogany pianos went out of fashion and rosewood pianos came into fashion.

History repeats itself. To-day it is the other way, and fine mahogany is the prevailing fashion, as well as other fine natural colored woods. The first attempt to introduce upright pianos was made by an artist piano player and a piano manufacturer, Henri Herz, in 1858. He made a tour through the United States and brought a number of French upright pianos with him—several hundred.

In Europe, where they have parquet floors, no carpets and no heavy curtains, this little tubby toned instrument would do; but in our American parlors, heavily carpeted and curtained, and in our severe winters, with our hot air furnaces, there was not a grease spot left of them, and from that time there had been a deep rooted prejudice against upright pianos, which it has taken the combined skill of the American piano trade to overcome, and which it combated for upward of twenty years.

Thank God, we have succeeded! Our American piano manufacturers, I am glad to say, every one of them in this city, in Boston, in Philadelphia, Baltimore, Chicago and elsewhere, have set themselves to work and are now producing upright pianos which for durability, for fine tone and touch, cannot be excelled in the wide world. [Applause.]

And, gentlemen, I know you will agree with me that all of us should take much interest in the progress of piano manufacture, for it is a thing we ought to be proud of. As we have traveled from year to year I cannot help but see how every one of us has earnestly striven to make the best and the most durable piano for the money. [Applause.]

Therefore, I say, while in former years we did not know each other so well, each piano manufacturer supposing that the world centred about him, and that his neighbor did not know anything and could not make pianos, let us

rejoice and voice the sentiment, Thank God that in our art industry honest work is not confined to anyone. [Applause.]

Now, gentlemen, I am to talk about our art industry, and I am making a few brief remarks. Many of you are young men who have been in the trade ten or twelve years.



JOHN EVANS,
Member Dinner Committee.

I who have been an eye and ear witness of the growth of our American piano trade for forty-five years, with my retentive memory and the especial attention I have given to it, can tell you that when you take the history and the state of the art in your country, it really ought to swell the heart of every American manufacturer with pride.

Do not feel down hearted because there has been a period

of depression for a year and a half or two years. We will have better times, and very soon we will all be rewarded for our perseverance and our patience and our work.

When you consider to-day that, after a fair and reasonable estimate, based upon statistics, I believe I am not saying too much when I say America produces upward of one-third of the pianos manufactured in the entire world—I mean the entire American industry—all of the dozens of good manufacturers who make first-class pianos and medium priced pianos—and how do they stand?

To-day the American pianos are taken as the standard of durability, of large volume of tone, standards in the quality of tone; and all European nations who know anything are closely following our American patterns, and those who do not are left behind, and those manufacturers who follow American standards prosper. [Applause.]

This is the proud position that American piano manufacturers have attained, and I have no doubt will maintain for many many years to come. I will say one word, gentlemen, as to the last two years. You all know what a period of unparalleled depression has been here.

Each one of us has had his hours, days, weeks and months of care and anxiety and trouble, less for himself than for his business friends, and partly for himself. Just see the result: I, who have paid special attention to all these things, can say to you without boasting that there is no trade in existence that has pulled through these troublous times as the piano manufacturing one has [applause], as well as responsible, careful and prudent dealers all over the country.

The bills receivable to-day of the piano line are readily snapped up by the careful, prudent investors, and I have no doubt it will remain so. That is another thing to be proud of. [Applause.]

Let us for a moment return to our association. I will not trouble you with giving a retrospect of the attempts to found a piano makers' association, how we succeeded, how we failed, finally to result in our present splendid association, that every one of us is proud of.

Look at the work. See the strike of October, November and December, 1890, when we were all deprived of the fruits of our labor, not only by that varnish strike, but by the sympathetic strikes of other men, and where we could not cater to the trade for which we had been waiting all summer. Like one man we stood together. We succeeded, and I assure you that the effect of that good work will stick to our piano trade for many years to come.

The lesson learned both by the deluded workmen and

DIAGRAM.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Geo. Nembach	Gov. Levi K. Fuller	J. Seaver Page	Wm. E. Wheelock	St. Clair McKelway	Wm. Steinway	C. M. Depew	Robt. Proddow	J. W. Reed	A. H. Fischer	Franklin Murphy	S. Hazlton	A. Dolge	H. E. Krebbiel	H. Kranich
Musical Courier	16	36 M. A. Blumenberg	J. C. Freund	36	76 Associated Press	United Press	96	116 Off. Stenographer	—	136	156 E. L. Bill				
F. G. Smith, Jr.	17	37 S. H. Rosenberg	G. L. Cheney	37	77 H. Mathushek	—	97	117 Off. Stenographer	J. C. Hewitt	137	157 W. F. Tway				
J. W. Hawzhurst	18	38 W. Tonk	C. B. Lawson	38	78 L. Miller	—	98	118 A. Stnercke	J. W. Stevens	138	158 C. Kleber				
M. A. Decker	19	39 A. S. Williams	W. P. Daniel	39	79 W. E. Patterson	H. D. Pease	99	119 C. Reinwarth	F. G. Smith, Sr.	139	159 G. W. Peek				
W. S. Weser	20	40 J. A. Weser	G. F. Kissam	40	80 W. M. Thoms	J. Emanuel	100	120 F. Engelhardt	Col. A. S. Bacon	140	160 W. W. Chilton				
Jas. S. Gray	21	41 —	E. Klaber	41	81 G. M. Taylor	S. N. Mayer	101	121 A. P. Roth	F. C. Train	141	161 Wm. F. Hasse				
F. Ramaciotti	22	42 H. T. Shriver	H. E. Freund	42	82 H. Junge	L. A. Peck	102	122 P. Duffy	E. R. Wanckel	142	162 C. F. Koester				
A. Holmstrom	23	43 J. Hutton	J. W. Sturtevant	43	83 S. A. Gould	A. M. Mansfeld	103	123 G. Bothner	Carl Amann	143	163 L. Davenport				
C. H. Henning	24	44 Chas. Jacob	W. D. Dutton	44	84 J. Grey Estey	S. H. Cowan	104	124 F. Bauer	R. A. Wiedeman	144	164 M. Love				
A. C. James	25	45 L. N. Narbonne	L. Hans	45	85 E. Leins	C. A. Jacob	105	125 F. W. Lohr	L. Cavalli	145	165 C. H. O. Houghton				
—	26	46 C. F. Goepel	M. Sonnenberg	46	86 Alphonzo Smith	Wm. Schlemmer	106	126 P. Sondheim	D. F. Trency	146	166 J. H. Hempsted				
H. C. Harney	27	47 Thos. Nelson, Jr.	J. G. Ramsdell	47	87 Wm. Foster	L. F. Hepburn, Jr.	107	127 —	S. Brambach	147	167 R. M. Walters				
W. T. Sternberg	28	48 —	J. F. Allen	48	88 A. B. Campbell	W. E. Strauch	108	128 John Foley	A. J. Menzl	148	168 H. D. Low				
J. Doll	29	49 J. Kuehl	F. G. Howe	49	89 R. S. Howard	R. M. Bent	109	129 R. M. Webb	C. H. Parsons	149	169 R. Ranft				
R. Gross	30	50 P. Burchard	W. C. Taylor	50	90 T. T. Fischer	A. Strauch	110	130 Geo. Debevoise	A. C. Cox	150	170 L. von Bernauth				
C. W. Held	31	51 R. W. Blake	H. F. Fischer	51	91 H. K. S. Williams	L. W. P. Norris	111	131 J. D. Pease	J. Hollyer	151	171 F. Reidemeister				
F. M. Ehrhard	32	52 G. O. Cole	R. B. Gregory	52	92 R. H. Goffe, Jr.	C. E. Brockington	112	132 H. Brown	H. P. Mehlin	152	172 H. Ziegler				
W. P. Wood	33	53 H. Kranich, Jr.	L. Bogert	53	93 I. N. Goff	B. H. Janssen	113	133 S. Hubbard	J. B. Woodford	153	173 C. Fechteler				
H. W. Longstreet	34	54 H. W. Berry	E. Wander	54	94 W. C. Newby	Otto Wessell	114	134 F. Dietz	Fred. T. Steinway	154	174 Chas. H. Steinway				
G. Herzberg	35	55 W. H. Keller	W. E. Nickerson	55	95 L. Barker	C. Muhlenfels	115	135 F. Fechteler	S. B. Mills	155	175 Ed. F. Droop				
F. Kranich	176	J. Evans	177	R. C. Kammerer	178	N. Stetson	179								
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by the members of our Association, that in union lies strength, will never be forgotten. [Applause.]

See the other work we have done. Through the unanimous action of the piano manufacturers, based upon careful deliberation and prudence, and in our final action in adopting the international pitch as our own pitch, and we have succeeded in introducing it all over the country.

That alone is worth ten years of labor. See the uniform warranty that bothered us so much, and which we have succeeded in finally establishing. Gentlemen, the result of the work before us, although it is not strictly the work of the piano Manufacturers' Association, is great.

Let me tell the younger members that in 1850 nine-tenths of the piano makers, the workingmen, were Americans. I shall never forget these men with their clean shaven faces, with their fine clean shirts and with their general good demeanor.

How is it to-day? The proportion is just reversed; nine tenths of our present workmen are foreigners. It seems as though the American boy, second to none in ingenuity, with his grasp of mind, with his intelligence, his inventive genius, which is so characteristic of Americans, is left out and has no chance. What is the reason? It must be the want of a proper apprenticeship system. I do not know that as piano manufacturers we can ask for a special thing on that. What we can do is to advocate such a thing whenever we can.

In Germany, France and England, when the boy is fourteen years old, he learns his trade. He is bound for seven years, and in Germany he has to pay \$100 to learn the trade and he receives no wages. It makes a man of him. He is a skilled workman, and a thoroughly trained man is the result.

In America who will take an apprentice, who will give the skilled labor to instruct the boy, who does not know anything, who spoils work, and who when he learns anything runs away? The young man shifts for himself. I do not know that I can blame him very much. The boss is left out.

Such a thing as a native American apprentice is unknown in the piano trade and in almost every other trade. This ought not to be. Our American boys have the grasp of mind and the inventive genius to a greater degree than any other boys that I know of, and I should like to defend them, although it is not our special mission.

Now, gentlemen, before I leave the subject of the Association you will agree with me as to the great results we have accomplished. Let us go like one firm, brothers in unity, active against anybody who is an enemy to our trade, against trade disturbances, against strikers when they ask unreasonable things, and we will always succeed. [Applause.]

Not only that, but when the greatest disturbances will arise on the advent of better times, it is you, gentlemen from other cities, to whom we look to advocate concerted action in the large art centres. [Applause.]

Gentlemen, to conclude, since we met here we have to deplore the death of several of our noblest and best members.

The old guard is gradually stepping out, but it is replaced by the younger element, well trained in honest and



FRANKLIN MURPHY.

skilled in good work, following the footsteps of their fathers and predecessors. We have to deplore—you all remember Mr. Frank Chickering, lost by death three years ago; and within one short year we have to deplore the death of Ernest Knabe, Jacques Bach, John Jacob Decker and Colonel Moore, who died quite recently.

There is one thing that I would like to see here. It is a German custom, but I believe it is a delightful one, and if you agree with me let us honor the memory of the dead by all of us rising from our seats. [The entire company complied.]

Gentlemen, it is my pleasant duty to introduce to you a gentleman who has come from the great city across the river, a representative of that gifted class of men so powerful all over this country, and of whom it can truly be said "the pen is mightier than the sword."

The gentleman will speak of the "Music of the Future," a broad, beautiful subject, and I know you will find that he will talk to the text. I introduce St. Clair McKelway, of Brooklyn.

Mr. McKelway spoke as follows:

St. Clair McKelway's Speech.

MR. CHAIRMAN AND FRIENDS—The music of the future will not be the music of the spheres. That is heard constantly in every billiard saloon and club in this city. It



ST. CLAIR MCKELWAY,
Brooklyn "Daily Eagle."

will be the harmony of contemporary discords. Then Mayor Strong and ex-Senator Platt will together sing:

A pleasant thing it is to see
The G. O. P. at unity,
Free from distrust, from rancor free,
Reform for him, the spoils for me,
And love and trust for both of we.

This signal illustration will serve to suggest my mellifluous meaning. That music will also be felt by the makers and the purchasers of your wares. A baby grand will not cost more than a grand baby. The upright man will be able to square his principles or his possessions with his piano. A high grade income will not be too little for a medium grade instrument. The stencil makers will then be held in merited retribution by those who now find their prices the only ones that do not paralyze the pocket nerve. Your best products will be the pride of the populace, not the monopoly of the plutocrats.

Many other evils and inequalities will be removed. Everyone in New York who cannot afford a house lives in a flat or in an apartment. Everyone of them must have a piano. Forty or fifty of these simultaneously tortured by as many amateurs, under one roof, gives to the song "The Heart Bowed Down" a pathos even greater than Carl Schurz found in it in 1872—the real date of the Greeley expedition to "Cincinnati and Its Consequences." The result is that New Yorkers are driven from living terrors to living pictures, and one of your most distinguished editors may have to leave this city for Washington, all on account of Noyes. In the good time coming superior pianos will be so cheap that they will be given away with chromos. Folks will then be able to live in houses, not flats. Instrumentation will be scattered. Amateurs will be connoisseurs. The felicity of New York will rise to Brooklyn Heights. Your great manufacturers of melody will be bi-metalized in bronze statues by a grateful people who will no longer show you the marble heart.

Nor will your calling be the only one to benefit by the music of the future. Under its pleasing influences an unconditional partisan will be medically treated and morally pitied as an unconditional lunatic. The placeman paid by the taxes of both parties will not be permitted to use his position for one and against the other. Public office will be a public trust, not a personal perquisite or a political snap. A boss in the North will be regarded as a bad incident of white slavery, just as an overseer was a malign exhibit of black slavery in the South. The race that emancipated the negroes will free itself. The Fifteenth Amendment will become the pride and bulwark of its authors. There will be another declaration of independence.

Contemporary man will wrest his imperilled liberty from

the New Woman. The hand that will move the world will not be the hand of one who never rocked the cradle or contributed to it. Dramatists with a future will not put it behind them by taking for their themes women with a past. Virtue will be its own reward; but that will not be the only reward it will get. The higher education will not be incompatible with reasonably fair housekeeping, and our girls will know something more about love than merely to construe it as a word in several languages. Conjugality will outclass conjugation. The sexes will be distinguishable on the street. The prevailing theory that the bicycle is the cycle of the Graces will be limited to those with wheels in their heads.

In short the music of the future will be that of the good time coming. It is coming. In several respects it has already come. It came in politics in this city last year, when manhood was more than machinehood. It came in reform, when a Puritan preacher slew a tiger with the sword of the Lord and of Gideon. It is coming in the industrial world by every event which gives to free labor that toils with its hands and brains the victory over the organized idleness that would earn its bread by the sweat of its jaw. It is coming by every proof that men cannot abandon places and own them, too, and that liberty to quit work is not liberty to kill or maim or abduct or banish those willing to take it up.

It is coming in the fiscal world by the union of sane men on sane money against the lunatics for a currency adjusted to the scaling down of their debts to their delusions. It is coming in diplomacy, in which arbitration and honor are showing that jingoism is sired by braggadocio and damned by civilization. In that good time coming the true American will be the friend of humanity and the bully of no country, least of all his own. In that time patriotism will not be provincial but philanthropic. He will not only serve his party best who serves his country best, but he will serve his country best who best serves the world, from the kindred motive of the brotherhood of man and the Fatherhood of God.

I would we could all attune our hearts to this music of the future. It will harmonize what should be with what is by making out of what is what is to be, and, better yet, what ought to be. It will humanize thrones. It will refine peoples. It will make monarchs clement and modest. It will make citizenship sanely sovereign. It will uplift government to humanity and humanity to conscientiousness. In the absence as now of issues which make parties, it will put country before organizations and in organizations it will put right above regularity. It will make power a means, not an end. It will make suffrage an instrument, not a fetish. It will release individuality in politics to the destruction of autocrats and oligarchs. It will release individuality in business beyond the necessity of panics and of bankruptcies to vindicate and make room for it. It will release individuality in labor to relieve the socialism of the union on the one hand and of the trust on the other.

In this music of the future will be heard the concord of all the sweet sounds which will charm the heart and clarify



F. KRANICH,
Member Dinner Committee.

the mind of the race. Not since the earth sprang from nothing into beauty, not since the morning stars sang together the oratorio of creation as the sons of God shouted for joy, will have been heard nobler appeals or grander invocations than will be audible in the music of the future which I invoke upon society, the state, the republic and the world. To the nations it will bring peace. Among men it will bring good will. On each life it will place the priceless stamp of a career lived for others, an honor's crown of honor, making existence a benison and death itself but a translation, as each of us from the topmost

achievement of altruistic motive steps within the veil on the God-ward side of which are compensations for all the iniquities and misinterpretations of time.

MR. STEINWAY—That was music of the future, indeed. Our next toast, "Reminiscences," will be answered by a gentleman who must have a great many reminiscences of the history of the piano trade and kindred trades for the past thirty years. Undoubtedly during the past two years he has met a great many who were singing the song with great fervor, "shinning" round for money:

What a sad, sad fact,
Women all expanding
While the banks contract.

Let me introduce to you Alfred Dolge.

Alfred Dolge's Reminiscences.

Mr. Dolge was greeted with hearty applause, and responded as follows:

MR. CHAIRMAN AND GENTLEMEN—To give reminiscences of the piano trade is practically to give the history of the members who have earned the broad title of self made men.

When I entered the arena over thirty years ago the American piano was the peer, if not the superior, of the European. Like every other industry, the piano industry was started in America by foreigners, especially by men from England. We have always allowed the mother country to teach us how to walk, but as soon as the hot blood of youth began to circulate, we chose our own way.

What an evolution from 1850 to 1867, the time of the World's Fair at Paris, where the American instrument scored its first triumph! It interests us little who really originated the iron frame, the overstrung scale, &c. It is important that those great inventions were successfully used and developed to substantial extent in America; so much so that they are now acknowledged as the American system [applause], and that the progressive makers of the Old World have adopted them.

Undoubtedly the commanding position which our trade occupies in the industries of our nation is chiefly due to the immense opportunity it offered in its beginning to the development of the individuality. Even to this day the name of the maker of a piano or organ establishes its value. There is no other trade wherein individuality plays such an important rôle, and hence we find in the piano trade characters developed at the bench which impress their personality so firmly on the trade that their names will last for generations. [Applause.]

Perhaps some of you may think it not wise in me to touch on this theme, because of the peculiar position which I occupy in the trade, but as some of you know, I have served seven years at the bench as a piano maker and no man of warm blood can ever forget his first love. [Applause.]

I reflect for a moment on the great men I have met in the piano trade. Who would not enjoy an hour with

who have ever built factories know how hard it is to get over the effect of a crisis, and I admired Ernest Knabe for keeping everlastingly at building factories.

Then there were Stieff, Wise and Schomacker, who rejoiced in building fine instruments; John Jacob Decker, measuring lumber with a stick—a typical piano manufacturer of the old school; Fischer and Gabler, are all synonymous with earnest individuality. Who will ever forget the genial face of Frederick Hazelton and his brothers Henry and



ALFRED DOLGE.

John; George Steck and Jacques Bach? It was my privilege to know them all. I knew that great genius, Theodore Steinway—the man who remained to the last days thoroughly German.

For that noble man, Albert Steinway, loved by all who knew him, I had a particular love. When many of my good friends wished me all success in my daring enterprise of making felt in this country, but did not buy any, because they believed that felt had to be made 3,000 miles away to be good, Albert Steinway bought my felt and thereby made me. [Applause.]

Talking about success, many a worthy young man succumbs in the struggle because he does not meet men like Albert Steinway, who said, "Go ahead; I have faith in you and I will stand by you." [Applause.]

Many more names might be mentioned which, in my mind, contributed to the building up of our industry. There was another good man, Joseph P. Hale, father of the commercial piano. Big hearted and noble. And then there was Chauncey D. Pease, one of the most remarkable financial successes in our trade. [Applause.] Then there were in Boston Davis, Cumston, Emerson, Woodward, Miller, Bourne and the late Colonel Moore, who was prematurely taken, but who has left a name which you will find in the piano history.

The history of the majority of them is the history of self made men. Hardship and privation in their youth, hard work and self-denial in their manhood, ending their days in the harness, respected by the community and admired most by those who knew them best. [Applause.]

The new generation has followed in their footsteps, and on the firm foundation which their fathers raised we find the younger element erecting a structure which surprised Philadelphia in 1876, and commanded the admiration of the world in Chicago in 1893. Modern business methods have been injected into the trade.

The piano and organ manufacturer of to-day must not only be an artisan, fairly grounded in acoustics and the other mysteries of his art, but he must be a commercial man versed in finance also. He must be a broad and liberal minded man, who will look beyond the walls of the factory and the wareroom and utilize all that modern civilization offers.

Steam, electricity and printer's ink and modern inventions, they bring the prosperity. Comprehensive and generous tactics must be used in order to attain such success as you have seen of late years by the Kimballs, Emersons, Fischers, Scanlans and others.

I wish to note particularly the example set by one whose standing in our trade is not disputed. It taught me the invaluable lesson to fight a competitor in honorable warfare to the last, but give him a lift when he needs it. During the exhibition at Philadelphia Albert Weber made the effort of his life to have his grand piano indorsed by the world as a concert piano.

Theodore Thomas was giving a series of concerts in the

rotunda, and one evening Boscowitz was to play on the Weber grand in concert. Weber had hardly enough men to lift the instrument to the platform, and so he and I had to assist. Just then William Steinway passed by, and Weber said: "Come on, Billy, give a fellow a lift." [Laughter.] "Certainly," said Billy, and he brought his herculean strength to bear, and up went the piano on the platform. [Applause.] You can appreciate the magnanimity of that big hearted man, who is known as the best friend of our craft. [Applause.]

I have given you reminiscences, as requested. Will you allow me to conclude? We can be proud of our trade. No other has stood the disasters and hard times during panics from 1857 to 1893 as well as the piano trade. Our progress is unprecedented. In 1860 we manufactured 10,000 pianos.

To-day we produce annually 100,000 pianos and the same number of organs, at a value of over \$35,000,000 per year. Those figures mean to my mind that we have passed the shopkeepers stage, and that our business must be conducted on different lines from those of thirty years ago. They also mean that we ought to meet socially and be friends.

Nay, more, gentlemen, I insist that the full development of our industry demands positively that we should make it a part of our business to meet as often as we can on social ground, and profit one by the other, and lift the struggling fellow to the platform. [Applause.]

MR. STEINWAY—It becomes my pleasant duty to introduce Mr. J. W. Reed, president of the Chicago Music Trade Association, and ask him to respond to the toast of that body.

Mr. Reed responded as follows:

MR. CHAIRMAN AND GENTLEMEN—After such a noble introduction by the great piano king of the universe, I feel that if I were to die this moment I could go right straight to heaven. [Laughter.]

Standing here in the presence of the association that represents the piano industry of the great metropolis of this nation, and also in the presence of so many eloquent speakers, I almost feel that discretion is the better part of valor, and that I ought to thank you on behalf of the Chicago Trade Association and take my seat; but, gentlemen, you of the East have chosen to call Chicago the Windy City, and as a man of kindly heart I shall do all in my power to assist you in substantiating your claim, no matter if what I say is nothing but a gentle zephyr.

I am a son of the East. Chicago is composed of sons of the East, and our triumph is yours as well.

In 1838, agreeable to a treaty made two years previous, the Indians upon the Chicago reservation took down their teepees, packed them upon their ponies, bade farewell to their old home forever, and started out to the still further West. At that time Chicago had a straggling population of about 4,000 people.

Sixty years have passed, and to-day Chicago has a population of one and three-quarter millions, with commercial institutions fully commensurate with that great population.



ROBERT C. KAMMERER,
Member Dinner Committee.

We can look to the North, to the South, to the East and to the West, and nowhere do we find a city making so noble a record as that. Gentlemen, is it strange that you occasionally find a citizen who will climb the heights of enthusiasm and there sing a song of that famous city? And as that song is wafted over the land, alas! that it should strike an atmosphere that should classify it as wind!

In 1843 the first piano agent appeared in Chicago with three samples. Pardon me if I mention the fact that that agent was the late Allen Reed, my father. From that small beginning the music trade of Chicago has grown to



A. H. FISCHER,
Member Dinner Committee. First Vice-President Piano Manufacturers' Association, New York.

witty Albert Weber, who had an ambition that knew no bounds, ready for battle and willing to create a conflict if he could not meet one perchance? Jonas, Thomas and Frank Chickering and others have added to the dignity which distinguishes our trade. Who can forget Ernest Knabe, and his commercial and mechanical genius?

I learned to admire the quality of Knabe when he showed me his factory at Baltimore. The corner stone showed the year in which each building was erected. It was in every instance the year preceding a panic or crisis. All of you

enormous proportions. Thousands upon thousands and thousands again have found their homes in Chicago and the great West.

In the early days the dealers in the West were obliged to seek the East that they might obtain supplies, but to-day the manufacturer of the East, or his representative man, seeks the West that he may induce us to take his supply. Not only that, but some of the greatest houses in the East have establishments of their own of such size and magnitude that they can vie with the parent house.

Fifteen years ago there were not over 1,000 pianos per year produced in Chicago. To-day our annual output is from 12,000 to 15,000. Now that we can obtain all the expert help that we need, the grade of the Chicago piano is tending upward, and there are those in this city who are seeking just as strongly for the highest excellence as our worthy friends here.

Perhaps we lack ability, but the conscientious desire to do that work is just as good. The name of Chicago does not stand quite so high on the name board of a piano as New York, but, gentlemen, it is growing. We are already invading your Eastern territory, and it looks like carrying coals to Newcastle, but there are those who are eager to fire up for our coals.

We do not forget what the East has done for piano construction. By your sublime patience, your courage, your great ability, you have brought the piano from an infantile stage to the perfection that commands the admiration of the entire civilized world.

We are not unmindful of your great supply houses and of the great action makers, which are to us a positive necessity, but, gentlemen, just as true as there is a God in heaven, if they did not exist in New York they would exist in Chicago. [Applause.]

Gentlemen, we are not unmindful of your great capital, with which you have always dealt most generously with Chicago, to our great gain, and while we thank you for that confidence, we congratulate you on your keen foresight that you so early recognized the fact that the great Mecca of the nation, New York excepted, was to be and is Chicago. [Applause.]

As regards our organ trade, while it does not cut so much of a figure in New York, if you will visit Chicago you will find from its immense institutions that the demand for organs is not in "innocuous desuetude" by any means.

In small and string instruments we have a factory that is as large as anything in the world, that is turning out instruments of the very highest order of excellence; but, gentlemen, do you need any further evidence that Chicago is a great city, when I mention the fact that we have three trade papers? [Laughter.] I shall not get myself in any trouble by criticising any one of them.

The Columbian Exhibition gave you the greatest practical example of the ambition, of the resources and the artistic excellence of Chicago. That ambition led us to the Congress of the United States, and that Congress placed the crown upon the brow of Chicago as being the

jumped in the breach; the places were filled. I can see you smile as I mention the fact of diplomas and awards. [Laughter.]

I can hear you ask me who got the greatest prize at that exhibition, when every man is rated the highest, but I can pick up two catalogues of a fair held twenty-eight years ago, and both catalogues of Eastern manufacturers are yet claiming the highest award. I can pick up a dozen dif-



CHAUNCY M. DEPEW.

ferent catalogues containing reports of awards that were granted nineteen years ago at the Centennial, and every one of them scored the highest point.

On behalf of the Music Trade Association I desire to thank you for the kind remembrances and for the courtesy to its officers, and, gentlemen, I thank you for your kindness. [Applause.]

Chauncy M. Depew then entered the room, and amid cheers and applause he was escorted to the platform. He said:

MR. CHAIRMAN AND GENTLEMEN—The last thing I expected to do was to make a speech here to-night. I had no idea of being in New York, but as I was here, and everything in New York centres at the Waldorf, I thought I would come in and get a bite. As I entered the door I found myself in the presence of these harmonious gentlemen. They say that every musician has a round forehead. I notice everyone here has. You go to the Bar Association dinner and the men are all bald headed.

Very few musicians have bald heads. Go to an association dinner of editors and they are all bald headed. I never knew an eminent musician in the world who was not as much famed for his hair as for his music. [Laughter.]

I was delighted when I came in to find a man talking about Chicago. [Laughter.] It always delights me to hear a Chicago man talk about himself and his town, and with a Chicago man each is equally important. [Laughter.] I remember a few years ago I was in Basle, in Switzerland, and somehow on the other side, while I was catching up a lunch, a man said: "Are you Mr. Depew? How do you do! Been over long?" "A month." "Been here before many times?" "I never have," I said; "Where are you from?" He said "Chicago." I said, "What brings you here?" "Oh, I got tired and rich selling Steinway pianos [laughter], and I thought I would come abroad. They talk about the scenery. What any man who has lived in America sees in it I don't know. I have taken every table d'hôte dinner here and I never found anything but chickens' legs. [Laughter.] The German chicken is a centipede!" [Laughter.] I said, "In our country we think the German is a centipede because he is president of the Rapid Transit Commission." [Laughter.] I then asked him if he had been to Cologne and seen the cathedral. It's a very respectable kind of a church, but it took 1,200 years to build it. In Chicago we would put it up in twelve months. [Laughter.]

I heard a story of a Chicago piano manufacturer. He had the reputation in Chicago of being a pious man, and was supposed to have some relation with heavenly harmony. When he died, and got to the other world, he said to his attendant: "Really, this is a great compliment to Chicago! I had no idea heaven resembled Chicago so much." [Laughter.] "Well," says the attendant, "this is not heaven!" [Laughter.]

Some clients of mine who own flats have been compelled to reduce the rents on account of the way in which the piano is welded to the floor, and the intermediate floor objects. There is something about a piano manufacture-

which suggests harmony. I don't know whether you quarrel among yourselves or not. I never read a piano manufacturer's advertisement which had a complimentary allusion to the other rival piano. [Laughter.]

But really you do a great deal of good in this world. Here in our Democratic, Mugwump, Reform, Republican, Strong city of New York, where many elements are fighting every other kind of element, the only harmony we have is Steinway. He is doing his best to bring them together on a platform upon which he will be the next mayor of this city. [Laughter.] I have seen some of the worst disputes I ever knew of created by a certain kind of music. [Laughter.]

Many of the piano manufacturers are Germans, connected with the Teutonic race, which just now is commanding the attention of the world, because of a little incident that the electric spark brought yesterday. I think there is not in the world anybody who can read, anybody who can think, anybody who has a thrill of patriotism, anybody who has a touch of national spirit, any who loves and admires a great intellect and great achievements, who did not feel happy when yesterday the young Emperor of the Germans was trying to make amends for the insult which he had put on the creator of the empire, and who led his army in every branch through the Saxon forest at Friedrichsruhe, and there paid his homage to the creator of that great empire, and of the unity of the German race. [Applause.]

There is no man who reveres Washington and Lincoln, no Frenchman who reveres Thiers and Napoleon and Gambetta, no man of any nation that has a history and a nation, who did not feel the intense and glorious sympathy for the German who will mark and distinguish as no other man the glories of the nineteenth century. [Great applause.]

MR. STEINWAY—"The next toast will be 'Our Kindred Trades,' and will be answered by a gentleman who is competent to speak on the subject in every way. He is the gentleman who has given us piano manufacturers our real shine. Gentlemen, Mr. Franklin Murphy.

Mr. Murphy responded as follows:

I am a believer in trade organizations. They benefit the producer and the consumer. They make men who are engaged in the same trade acquainted with each other and they do much to increase the enjoyment that every healthy man takes in his work. So I was glad to accept an invitation to be present at your dinner to-night to congratulate you upon the success of your organization and to join in your festivities. But if I were to believe all I hear to-night about the good feeling that exists I must believe that this organization is a producer of harmony in more senses of the word than one.

If the good fellowship which I see about me is an evidence of the general good feeling that exists in the trade, I must conclude that there are no jealousies, no undue competition, no suspicion of each other's motives, but firmly united in a common cause for a common good, this association, with a unanimity that must certainly be commended, has inscribed upon its banner as its chief motto the injunction of the Apostle Paul to the Romans: "Be kindly affectioned one to another with brotherly love."

I am glad to be here for another reason. It is the mission of my business life to put polish on things. Not, as I believe, an unworthy mission; nor is it one that is open to general criticism, except in a single respect. It is generally thought to be a profitable mission (although I hope it is not regarded as a crime to make money fairly in your business), and wherever I go the suggestion of profit and varnish seem to be regarded as synonymous terms.

I am glad for once in my life to look squarely in the face



SAMUEL HAZELTON, TREASURER

Piano Manufacturers' Association, New York.

only city in the Union that could place a world's fair upon a plan excelling all other world's fairs.

Did we betray the trust? Recall to mind the magnificent buildings, stupendous in their proportion and great in their number. Recall to mind that landscape, perfect gardens, as an evidence of Chicago's artistic nature. It would have been a greater fair if such guests as sit before me had not decided to withdraw and leave us alone.

It was with sincere regret to every member of the Chicago trade that these noble manufacturers should have gone off and left us. But, sirs, there were others who



NAHUM STETSON,

Chairman Dinner Committee.

a body of men who have the courage to charge higher prices and the skill to make larger profits than the varnish maker. It is a rare and inspiring sight. I hope before I leave your presence to find out how you do it, and if in a short time the price of varnish is advanced you will all know the reason why.

I am glad to be here for a third reason. The Germans, more perhaps than any other nation, are a music loving race, and that perhaps is the reason why this association and the interest it represents are composed in so large a part of Germans. I have always admired the German character. Its industry, its intelligence and its virtue furnish an example that Americans may well follow with profit. A nation that has given us a Bismarck and a William must excite our patriotic enthusiasm, and a nation whose institutions of learning crown almost every hilltop is an inspiration to every other nation for the education of its people which it may follow with honor, and which this nation, I am glad to say, has accepted in many respects as a model.

On Sunday last it was my good fortune to be in Boston. I went to Copley square to see that magnificent new library which Boston has just provided for its citizens. On the frieze on the front of the building I read the following inscription: "The Public Library of the city of Boston, built by the people and dedicated to the advancement of learning." Upon the other side I read: "The Commonwealth requires the education of the people as a safeguard of liberty and order." May the time be not far distant when every great city in this land shall have its public library and when its people shall be animated by this noble sentiment!

I have been requested to say a word to you to-night on behalf of the "Kindred Trades," and as representing those trades I bring you their greeting and their congratulations for what you have accomplished in the important industry which engages your time and your thought. Speaking for the kindred trades also I may say that, like you, while engaged in different lines of work, we are actuated by a common purpose.

This is an age of achievement. We honor the men who do things. Cities are built, factories are established, institutions are founded and the nations of the world grow and expand and develop as they never have done before, and we crown the men who lead in its development. It is a practical age, and the practical man leads the procession. The day of the dreamer is past; the day when the knight in his armor seemed to surround himself with all there was of sentiment and glory has passed as a tradition into history, along with the day when the soldier was the world's leader and the idea of conquest the controlling idea of national life.

We still admire the soldier, for back of him is the spirit of dash and courage and leadership which always commands admiration; but the day has come when we find the elements which used to make the soldier now turned into more practical channels and appearing in the man of affairs.



F. C. SMITH, Jr.,
Member Dinner Committee.

The leaders of to-day are merchants, mechanics, inventors, manufacturers. The time was when the man of education sought the professions as a matter of course; the time is when men are fitted for the responsibilities of business life with an amount of patience and care and resourceful devotion unknown in the old days when the simple knowledge of the "three R's" was regarded as sufficient for any merchant.

Science, in our larger industries, has replaced the rule of thumb, and knowledge has taken the place of guesswork. In breadth of view, in firmness of purpose, in moral and

physical courage; the great merchant is equal to the great general and has need of all his qualities. Perhaps there is no class among the men who are doing the work of the world to-day who require in so large a degree these very qualities as the manufacturer. There is none perhaps to whom the world is indebted for so much.

Did you ever think what this country, that we all love so much, and which has become the envy of all nations of the



J. SEAVER PAGE.

earth, owes to the manufacturer who throughout the length and breadth of this land has built establishments that produce not only everything that is necessary for our personal comfort, but those things which make us self reliant and independent as a nation? and outside of the physical and material results of his work has produced others which, if not so easily seen, are none the less great.

I give you the opinion of England's greatest statesman when I say that these results to the laboring classes of the last half century are that they work fewer hours, that for these reduced hours they receive increased wages, and that with the increased wages they purchase at diminished rates all the necessities of life. This means progress in its largest and highest sense.

The history of our country bristles with the names of these men of achievement, whose lives are an honor to the nation and an example and inspiration to us, as well as to those who shall come after us, and nowhere, perhaps, are they more numerous than in the city of New York, which has furnished men who have not alone won notable fame as manufacturers, but who have given a portion of their time and in many instances a large portion of their means to philanthropic objects.

There is perhaps no finer example than Peter Cooper. Beginning life poor and winning a fortune, he was not content with this, but put his means to a use which would benefit the young long after he should have passed away. The Cooper Institute in this city is an institution which in its power for usefulness, in the results already accomplished and in the possibilities of its future development remains, and will remain, a monument to the noble philanthropy of an American manufacturer.

I should not forget to mention the name of Abram S. Hewitt, distinguished as a manufacturer, but still more distinguished in his later life for the wisdom and sound judgment that he has brought to the discussion of public affairs, and who in the ripeness of his years still finds opportunity to give his fellow citizens the advantage of his experience and counsel.

No list in this presence would be complete if I failed to mention the name of your former distinguished president—a man who has made the name of Steinway as a manufacturer literally a household word throughout the world, and when seen on the product of his shop is a synonym for everything that is honest and reliable, and yet who finds time amid the cares of an extensive business to serve his fellow citizens in public work of the most important character.

But time and your patience would fail me were I to undertake to give even a partial list of the names of those whose successes have made them famous, and whose lives have adorned the vocation to which you and I belong. These men are typical of a class found all over the country except in the South, and are the product of the past and present generation.

As the log cabin days gave us Benton and Clay and Seward and Lincoln, a class of rugged and gifted statesmen, the product of a great and developing nation; as the necessities of the war gave us Grant and Sherman and

Sheridan and Meade, so the demands of our rapidly maturing civilization furnish a condition out of which has come these captains of industry who have led the nation to such magnificent material prosperity.

I must not talk too long, but before I sit down I must remind you that we are not alone manufacturers, but American manufacturers.

How that qualification stirs within us the love and pride we have in our country, a love and pride beyond expression! We have the authority of the Bible for saying that "greater love hath no man than this, that a man lay down his life for his friends." I speak to many to-night who thirty years ago risked their lives on many a hard fought field for this country of ours.

We have seen it double in numbers and importance since then. We have seen it grow in the respect of other nations until its rank is second to none; and we have also seen develop questions which were not dreamed of in those days—questions whose solution demands the wisest judgment and the highest patriotism.

The rapid growth of wealth and the luxury which its possession too often invites create discontent among the less fortunate. The questions of socialism, which our more complicated life of to-day develop, and the constantly recurring question of the proper relations of labor and capital, are a menace to the stability of our institutions.

I am not a pessimist, and yet I realize with every thoughtful man that these matters are to a certain extent threatening. It is your duty and mine, in so far as we may be able to do so, to mold public opinion in the line of conservatism, for that is the line of safety. I know of no class of men better qualified for this duty than those for whom and to whom I speak. You take pride in your work and justly so. Take equal pride in your duties as citizens and the result cannot be in doubt.

Mr. Steinway introduced H. E. Krehbiel, whom he asked to speak to the toast of "The Musical Critic."

Mr. Krehbiel spoke as follows:

MR. CHAIRMAN AND GENTLEMEN—I thank you, Mr. Steinway, and you, gentlemen, for your courtesy, but with your permission I would rather speak on a lesson which I have learned to-night than on the musical critic.

I once knew a man down in Maine. His name was Smith—just plain Smith, but that doesn't matter. He was a piano dealer, which is more to the purpose. Well, I always knew that the people of Maine were the most unselfish, the biggest hearted people in the world, and when this man Smith taught me a lesson in commercial ethics which seemed to me quite unique, I set it down in my simple, shortsighted way to the fact that he was a free born son of the old Pine Tree State.

Now I know that what he did was only to exemplify the fundamental principle of piano makers and dealers, and that is why I am so glad I came here this evening. But I must tell you about this man Smith. He lived in a small



H. E. KREHBIEL.

town called Rockland, where the principal occupation of the people is to quarry granite, burn lime and be good to each other. The man got up one morning at 4 o'clock to take a walk. They don't have much music up there, and when a man came to town and opened a piano store in opposition to Smith, he soon found out that it would be necessary to advertise if he hoped to dispose of his goods. So he got some circulars printed telling how much cheaper or better his pianos were than Smith's, how he admired to say that Orpheus, with his lute, wasn't in the same class with him, and how his advent in Rockland, if ever it were found out,

would create a bigger sensation than Cleveland's income tax.

Unfortunately he didn't have a clerk to send out with the circulars, and he couldn't hire a boy because it had taken all his money to have the circulars printed (country printers know a thing or two about printing bills, even if they haven't all been graduated from trade paper offices). Well now, what does this man Smith do? Of course you know, because you are all in the business and all built the same way—but I never would have guessed it. He just shut up his shop one whole day and distributed the new man's circulars. He did—and by night there wasn't a lime cart driver in town who did not know that Smith had a rival who was going to do him up.

Of course, gentlemen, it's all simple and natural enough to your minds, but my carping, caviling, cankered, critical



LOUIS P. BACH,

Secretary of the Manufacturers' Association, New York.

soul, which knew Smith, but didn't know the lofty ethics of the trade church to which he belonged, was shocked with surprise. That was nearly twenty years ago and I never recovered from that shock till now, when you show me that it was no miracle, but a simple operation of the piano man's nature. I thank the committee for bringing me here to make that discovery. It has done me good. There is balm in your Gilead for the bruised and wounded soul that dwells in the breast of every musical critic. I wish all the members of my guild were here instead of being hidden in their closets eating their bitter hearts out with the thought that to all in the world they are Ishmaelites, whose hands are raised against everybody and against whom everybody's hands are raised.

I wish you might know them better. I wish you might take them in as you do each other, and relieve them as you relieve each other. They are not all bad. I know some who love their mothers, and while I am enjoying the sweet ministrations of your society my heart goes out to them as that of Smith went out to his competitor, and I wish I could carry to each of them a circular of invitation to your next love feast.

I wish you might win their confidence sufficiently to get from them expressions of opinion about the value of the pianos made and sold by the other man. I wish you might show them that they need not always remain between the upper millstone of the artist and the nether millstone of the public, and spend their time trying to get even by rasping both. I wish you might show them that in the midst of you there are many such snug berths as that in which, thanks to your committee, I am reposing to-night—warmed by the down of this faithful Kranich on one hand and the felt of Dolge on the other.

After being driven around for twenty years, like the unhappy spirits in Dante's *Inferno*, I find now that the tempest has been stilled for a space, and that, happier than the poet, I need not hear the sweetly sad tale of Paolo and Francesca with its burden

There is no greater grief
Than to recall the happy past
In times of woe,

but enjoy the solace so seldom granted to the critic of seeing how good and pleasant it is for brothers to dwell together in unity.

And this emboldens me to ask you to pity the sorrows of my tribe.

Do you know what it is to feel gnawing always at your heartstrings the remorse of being obliged to live so that others may be unhappy?—to wake in the morning from dreams of philanthropic activities like those of your waking hours, to feel like taking the world in your embrace and doing good to someone, and being confronted with a piano recital?

How far the bitterness may go, even to the extreme of wishing there had never been a piano, or at least that the instrument had remained in the gently unconscious state called the clavichordal, when instead of sounding like "the voice of a great multitude, or as the voice of many waters, and as the voice of many thunders" saying, Alleluia, for the Lord God omnipotent reigneth," it tinkled a tiny tinkle, so faint that when Mr. Steinert and I were unfolding the evolution of the piano in the benighted colleges of New England a few years ago, I had to beg the students not to try so hard to understand me lest the molecular movement of the gray matter in their brains prevent Steinert's improvisations from being heard? Ah, that was an instrument! [Applause.]

Mr. Steinway then introduced Mr. J. Seaver Page, who responded as follows:

MR. CHAIRMAN AND GENTLEMEN—It is too late to make anything in the way of a speech, but I have been greatly interested in listening to the words of wisdom that have come here to-night from other trades than my own. I am a merchant and have been waiting for what I call signs of the time, and thinking whether or not the clouds were breaking up, and whether the stars would shine out.

To-night I heard that you have discovered that the clouds have broken, and that you see daylight beyond, and the rest of us in the world have only to wait a little longer. To me that was a relief, but there are a great many lessons to be learned here to-night. We fellows who don't know anything about piano manufacture have learned how the industry started and what a great big industry it is.

We came here to-night with the notion that the piano business had felt the depression, but somehow or other one gets a new inspiration from the lessons presented here. What is the use of talking about it, however? It is too late. I am like an individual who was sick and a consultation of physicians was called. He desired to know the true inwardness of his trouble and got Patrick, his servant, to sit in a closet and hear what the physicians were saying, and when they went away he called Patrick and says, "What did they say?" "They said a great deal." "What did they say? You know how anxious I am about my health." "Ah, sir, they shook their heads." "Tell me what they said." "Well, they said the autopsy would show." [Laughter.]

I think any fellow who has courage at this hour to make a speech would have an effect on an individual which only the autopsy would show.

There is one thing that I would like to say. I would like New Yorkers to carry back to the Chicago man this sentiment: That we, too, have kindled a new enthusiasm. We ought to have a new pride in our city. We intend to grow, and in the last election we voted that our city should be in the future a city with 16 miles radius from the City Hall,

that it should have a population of a little over 3,000,000, and should have 317 square miles.

We know what the commercial centre demands, and we know all this population belongs to it. We shall show our Chicago friends within a few short years a great metropolitan city, with plenty of bridges extending on the East and West sides, and connecting Brooklyn and Jersey City with us. In our recent election we developed a new civic pride into a new spirit of patriotism, of loyalty, and may we hope that this great metropolitan Greater New York bill will kindle an enthusiasm throughout the whole country until we shall say that our trials and our troubles are not only in the centre, but in the great heart there is sunshine beyond. [Applause.]

Mr. Steinway then dismissed the company, expressing the hope that next year all would be present, as well as many others who had not been able to be on hand this year.

STEINWAY TO BISMARCK.



The Latest Photograph of Prince Bismarck.

CABLEGRAMS received yesterday announce that among the many valuable presents received by Prince Bismarck at his castle at Friedrichsruhe on the occasion of his eightieth birthday is a magnificent Steinway & Sons grand piano, presented by William Steinway. According to the cablegram this instrument is at present exhibited among other gifts and is attracting unusual attention.



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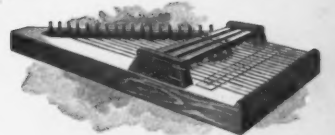
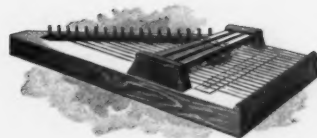


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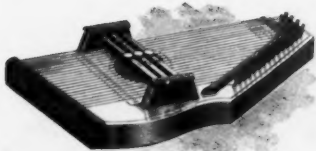
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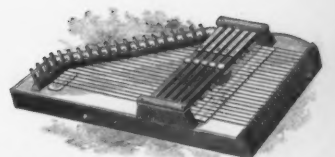
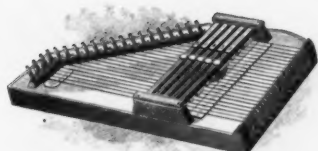
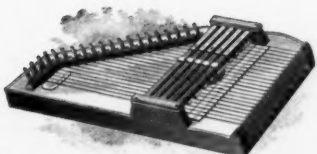
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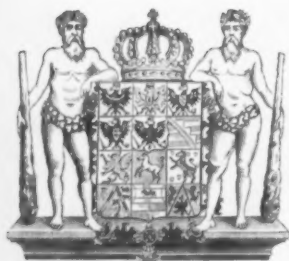
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THE ROYAL ACADEMY OF ST. CECILIA, at Rome, Italy, founded by the celebrated composer Palestrina in 1584, has elected Mr. WILLIAM STEINWAY an honorary member of that institution. The following is the translation of his Diploma:

THE ROYAL ACADEMY OF ST. CECILIA have, on account of his eminent merit in the domain of music, and in conformity to their Statutes, Article 13, solemnly decreed to receive WILLIAM STEINWAY into the number of their honorary members. Given at Rome, April 15, 1894, and in the three hundred and tenth year from the founding of the Society.

E. DI SAN MARTINO,
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